

# Guys Like Us Citing Masculinity In Cold War Poetic

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**Poetry Unbound** - Mike Chasar 2020-04-28  
It's become commonplace in contemporary culture for critics to proclaim the death of poetry. Poetry, they say, is no longer relevant to the modern world, mortally wounded by the emergence of new media technologies. In *Poetry Unbound*, Mike Chasar rebuts claims that poetry has become

a marginal art form, exploring how it has played a vibrant and culturally significant role by adapting to and shaping new media technologies in complex, unexpected, and powerful ways. Beginning with the magic lantern and continuing through the dominance of the internet, Chasar follows poetry's travels off the page into new media formats,

including silent film, sound film, and television. Mass and nonprint media have not stolen poetry's audience, he contends, but have instead given people even more ways to experience poetry. Examining the use of canonical as well as religious and popular verse forms in a variety of genres, Chasar also traces how poetry has helped negotiate and legitimize the cultural status of emergent media. Ranging from Citizen Kane to Leave It to Beaver to best-selling Instapoet Rupi Kaur, this book reveals poetry's ability to find new audiences and meanings in media forms with which it has often been thought to be incompatible. Illuminating poetry's surprising multimedia history, Poetry Unbound offers a new paradigm for understanding poetry's still evolving place in American culture.

**Gay Artists in Modern American Culture** - Michael S. Sherry 2007-09-10

Today it is widely recognized that gay men played a prominent role in defining the culture of mid-twentieth-

century America, with such icons as Tennessee Williams, Edward Albee, Aaron Copland, Samuel Barber, Montgomery Clift, and Rock Hudson defining much of what seemed distinctly "American" on the stage and screen. Even though few gay artists were "out," their sexuality caused significant anxiety during a time of rampant antihomosexual attitudes. Michael Sherry offers a sophisticated analysis of the tension between the nation's simultaneous dependence on and fear of the cultural influence of gay artists. Sherry places conspiracy theories about the "homintern" (homosexual international) taking control and debasing American culture within the paranoia of the time that included anticommunism, anti-Semitism, and racism. Gay artists, he argues, helped shape a lyrical, often nationalist version of American modernism that served the nation's ambitions to create a cultural empire and win the Cold War. Their success made

them valuable to the country's cultural empire but also exposed them to rising antigay sentiment voiced even at the highest levels of power (for example, by President Richard Nixon). Only late in the twentieth century, Sherry concludes, did suspicion slowly give way to an uneasy accommodation of gay artists' place in American life.

#### Russia and its Other(s) on Film

- S. Hutchings 2008-04-25

Russia's interactions with the West have been a perennial theme of Slavic Studies, and of Russian culture and politics. Likewise, representations of Russia have shaped the identities of many western cultures. No longer providing the 'Evil Empire' of 20th American popular consciousness, images of Russia have more recently bifurcated along two streams: that of the impoverished refugee and that of the sinister mafia gang. Focusing on film as an engine of intercultural communication, this is the first book to explore mutual perceptions of the foreign

Other in the cinema of Russia and the West during, and after, communism. The book's structure reflects both sides of this fascinating dialogue: Part 1 covers Russian/Soviet cinematic representations of otherness, and Part 2 treats western representations of Russia and the Soviet Union. An extensive Introduction sets the dialogue in a theoretical context. The contributors include leading film scholars from the USA, Europe and Russia.

**Allen Ginsberg's Buddhist Poetics** - Tony Trigilio 2007  
Publisher description

#### **The Wallflower Avant-garde**

- Brian Glavey 2016

The wallflower avant-garde' argues for the importance of a strain of modernist formalism based in ekphrasis, the literary imitation of the visual arts. Often associated with a conservative aesthetic of wholeness, permanence, and autonomy, ekphrastic writing also involves excess, failure, and mimesis, conjuring an aesthetic sense of closure and unity out of impossible

imitations. This choreography of imitation and autonomy resonates with many of the foundational insights of queer theory: the way it situates identity as an effect of performativity, artifice, and mimesis. Unlike many queer theorists, however, this book insists that we value both the imitations and the aspirations that guide them, underlining not only the illusoriness of identity but also its allure. This more capacious formalism allows aspects of modernists aesthetic that have seemed regressive or repressive to be read as generative forms of stasis, quiet, reserve, shyness, and so on.

American Literature in Transition, 1950-1960 - Steven Belletto 2017-12-28

American Literature in Transition, 1950-1960 explores the under-recognized complexity and variety of 1950s American literature by focalizing discussions through a series of keywords and formats that encourage readers to draw fresh connections among literary form and

concepts, institutions, cultures, and social phenomena important to the decade. The first section draws attention to the relationship between literature and cultural phenomena that were new to the 1950s. The second section demonstrates the range of subject positions important in the 1950s, but still not visible in many accounts of the era. The third section explores key literary schools or movements associated with the decade, and explains how and why they developed at this particular cultural moment. The final section focuses on specific forms or genres that grew to special prominence during the 1950s. Taken together, the chapters in the four sections not only encourage us to rethink familiar texts and figures in new lights, but they also propose new archives for future study of the decade.

*Behind the Lines* - Philip Metres 2007-05-01

Whether Thersites in Homer's Iliad, Wilfred Owen in "Dulce et Decorum Est," or Allen Ginsberg in "Wichita Vortex

Sutra,” poets have long given solitary voice against the brutality of war. The hasty cancellation of the 2003 White House symposium “Poetry and the American Voice” in the face of protests by Sam Hamill and other invited guests against the coming “shock and awe” campaign in Iraq reminded us that poetry and poets still have the power to challenge the powerful. Behind the Lines investigates American war resistance poetry from the Second World War through the Iraq wars. Rather than simply chronicling the genre, Philip Metres argues that this poetry gets to the heart of who is authorized to speak about war and how it can be represented. As such, he explores a largely neglected area of scholarship: the poet’s relationship to dissenting political movements and the nation. In his elegant study, Metres examines the ways in which war resistance is registered not only in terms of its content but also at the level of the lyric. He proposes that protest poetry constitutes a subgenre that—by virtue of its

preoccupation with politics, history, and trauma—probes the limits of American lyric poetry. Thus, war resistance poetry—and the role of what Shelley calls unacknowledged legislators—is a crucial, though largely unexamined, body of writing that stands at the center of dissident political movements.

### **The Transmutation of Love and Avant-Garde Poetics -**

Jeanne Heuving 2016-05-19

The Transmutation of Love and Avant-Garde Poetics is a probing examination of how the writing of sexual love undergoes a radical revision by avant-garde poets in the twentieth and twenty-first centuries. Today, the exploration of love by poets—long a fixture of Western poetic tradition—is thought to be in decline, with love itself understood to be a mere ideological overlay for the more “real” entities of physical sex and desire. In The Transmutation of Love and Avant-Garde Poetics, Jeanne Heuving claims that a key achievement of poetry by Ezra

Pound, H.D., Robert Duncan, Kathleen Fraser, Nathaniel Mackey, and others lies significantly in their engagement with the synergistic relations between being in love and writing love. These poets, she argues, have traded the clichéd lover of yore for impersonal or posthuman poetic speakers that sustain the gloire and mystery of love poetry of prior centuries. As Robert Duncan writes, “There is a love in which we are outcast and vagabond from what we are that we call ‘falling in love.’” Heuving claims that this writing of love is defining for avant-garde poetics, identifying how such important discoveries as Pound’s and H.D.’s Imagism, Pound’s Cantos, and Duncan’s “open field poetics” are derived through their changed writing of love. She draws attention to how the prevailing concept of language as material is inadequate to the ways these poets also engage language as a medium—as a conduit—enabling them to address love afresh in a time

defined through preoccupations with sexuality. They engage love as immanent and change it through a writing that acts on itself. The Transmutation of Love and Avant-Garde Poetics ascribes the waning of love poetry to its problematic form: a genre in which empowered poetic speakers constitute their speech through the objectification of comparatively disempowered subjects, or beloveds. Refusing this pervasive practice, the poets she highlights reject the delimiting, one-sided tradition of masculine lovers and passive feminine beloveds; instead, they create a more nuanced, dynamic poetics of ecstatic exploration, what Heuving calls “projective love” and “libidinized field poetics,” a formally innovative poetry, in which one perception leads directly to the next and all aspects of a poem are generative of meaning. The Cambridge Companion to American Poetry Since 1945 - Jennifer Ashton 2013-02-08 Explores the ways in which

American poetry has documented and sometimes helped propel the literary and cultural revolutions of the past sixty-five years.

Young Lions - Leah Garrett  
2015-09-30

Finalist, 2015 National Jewish Book Awards in the American Jewish Studies category  
Winner, 2017 AJS Jordan Schnitzer Book Award in the category of Modern Jewish History and Culture: Africa, Americas, Asia, and Oceania  
Young Lions: How Jewish Authors Reinvented the American War Novel shows how Jews, traditionally castigated as weak and cowardly, for the first time became the popular literary representatives of what it meant to be a soldier and what it meant to be an American. Revisiting best-selling works ranging from Norman Mailer's *The Naked and the Dead* to Joseph Heller's *Catch-22*, and uncovering a range of unknown archival material, Leah Garrett shows how Jewish writers used the theme of World War II to reshape the American public's

ideas about war, the Holocaust, and the role of Jews in postwar life. In contrast to most previous war fiction these new "Jewish" war novels were often ironic, funny, and irreverent and sought to teach the reading public broader lessons about liberalism, masculinity, and pluralism.

*Public Poetics* - Bart Vautour  
2015-06-08

*Public Poetics* is a collection of essays and poems that address some of the most pressing issues of the discipline in the twenty-first century. The collection brings together fifteen original essays addressing "publics," "poetry," and "poetics" from the situated space of Canada while simultaneously troubling the notion of the nation as a stable term. It asks hard questions about who and what count as "publics" in Canada. Critical essays stand alongside poetry as visual and editorial reminders of the cross-pollination required in thinking through both poetry and poetics. *Public Poetics* is divided into three thematic

sections. The first contains essays surveying poetics in the present moment through the lens of the public/private divide, systematic racism in Canada, the counterpublic, feminist poetics, and Canadian innovations on postmodern poetics. The second section contains author-specific studies of public poets. The final section contains essays that use innovative renderings of "poetics" as a means of articulating alternative communities and practices. Each section is paired with a collection of original poetry by ten contemporary Canadian poets. This collection attends to the changing landscape of critical discourse around poetry and poetics in Canada, and will be of use to teachers and students of poetry and poetics.

#### Wallace Stevens among Others

- David R. Jarraway 2015-09-01

In *Wallace Stevens among Others*, David Jarraway explores the extraordinary achievement of Wallace Stevens, but in contexts that are not usually thought about

in connection with Stevens's work - gay literature, contemporary fiction, Hollywood film, and avant-garde architecture, among others. By viewing the poet among these "other" contexts, Jarraway considers the nature of self-reflection and pays special attention to the discrediting of self-presence as the principle of identity in American writing - a theme that reflects American authors' abiding concern for subjectivities that engage the world from spaces of distance and difference. By returning to the work of Stevens, Jarraway seeks to refurbish this preoccupation by linking it to the literary theory of French philosopher Gilles Deleuze, whose work applies to American writers from Melville and Whitman to Fitzgerald and Cummings. Jarraway forges the link between Deleuze and Stevens by drawing out the female subjectivity found in each writer's work to rethink the more static masculinist premises of being. Informed by a deep knowledge of and



fluency with the work of Stevens and Deleuze, Jarraway uses these writers as a means of entry into American literature and culture, Wallace Stevens among Others is a sophisticated analysis that will open new directions for future scholarship.

*Men in Color* - Josep M.

Armengol 2011-01-18

Comprising seven different chapters, the collection *Men in Color* attempts to analyze, and revisit, the representation of ethnic masculinities, both white and non-white, in and through contemporary U.S. literature and cinema. If most of the existing studies on masculinity and race have centered on one specific model of racialized masculinities, *Men in Color* attempts to provide an introductory perspective on different racialized masculinities simultaneously, including African American, Asian American, Chicano, Arab American, and also white masculinity, which is analyzed as another ethnic and gendered construct, rather than as a paradigm of normalcy

and “universality.” By exploring several ethnic masculinities in relation to each other, the present volume aims to highlight both the differences and the similarities between different patterns of masculinity, showing how, even as gender is inflected by race, certain aspects or features of masculinity remain unchanged across the ethnic board. Ultimately, the volume as a whole illustrates both the changing nature of masculinities as well as the recurrence of certain stereotypes, such as the hypersexualization and/or the feminization of ethnic males, which recur in and across several ethnicities. The constant tension and intersection between gender and race is the subject of this book, which hopes to contribute some notes and reflections on ethnic masculinities to the much more complex and larger discussion about gender and racial identities in our increasingly multicultural and globalized 21st-century world.

Concerto for the Left Hand - Michael Davidson 2010-02-11  
"Professor Davidson---an accomplished literary critic---offers a focused and balanced analysis of poetry, film, and the arts honed with his excellent knowledge of the latest advances in disability studies. He is brilliant at reading texts in a sophisticated and aesthetically pleasurable way, making *Concerto for the Left Hand* one of the smartest books to date in disability studies." ---Lennard Davis, University of Illinois, Chicago  
"Moving elegantly among social theorists and cultural texts, Davidson exemplifies and propels an ethical-aesthetic model for criticism. Davidson asks continuously and with a committed intensity 'where a disability ends and the social order begins' . . . this book brings the study of poetry and poetics into the twenty-first century." ---Rachel Blau DuPlessis, Temple University  
*Concerto for the Left Hand* is at the cutting edge of the expanding field of disability studies, offering a wide range

of essays that investigate the impact of disability across various art forms---including literature, performance, photography, and film. Rather than simply focusing on the ways in which disabled persons are portrayed, Michael Davidson explores how the experience of disability shapes the work of artists and why disability serves as a vital lens through which to interpret modern culture. Covering an eclectic range of topics---from the phantom missing limb in film noir to the poetry of American Sign Language---this collection delivers a unique and engaging assessment of the interplay between disability and aesthetics. Written in a fluid, accessible style, *Concerto for the Left Hand* will appeal to both specialists and general audiences. With its interdisciplinary approach, this book should appeal not only to scholars of disability studies but to all those working in minority art, deaf studies, visual culture, and modernism. Michael Davidson is Professor of American Literature at the

University of California, San Diego. His other books include *Guys Like Us: Citing Masculinity in Cold War Poetics and Ghostlier Demarcations: Modern Poetry and the Material World*.

*The Poetics of Cruising* - Jack Parlett 2022-02-15

A groundbreaking new history of urban cruising through the lenses of urban poets *The Poetics of Cruising* explores the relationship between cruising, photography, and the visual in the work of leading poets, from Walt Whitman in the nineteenth century to Eileen Myles in the twenty-first. What is it that happens, asks Jack Parlett, and what is it that is sought, in this often transient moment of perception we call cruising, this perceptual arena where acts of looking between strangers are intensified and eroticized? Parlett believes that this moment is not only optical in nature but visual: a mode of looking that warrants comparison with the ways in which we behold still and moving images. Whether it's Whitman's fixation with

daguerreotypes, Langston Hughes's hybrid photographic works, or Frank O'Hara's love of Hollywood movie stars, argues Parlett, the history of poets cruising abounds with this intermingling between the verbal and the visual, the passing and the fixed. To look at someone in the act of cruising, this history suggests, is to capture, consider, and aestheticize, amid the flux and instantaneity of urban time. But it is also to reveal the ambivalence at the heart of this erotic search, where power may be unevenly distributed across glances, and gendered and racialized bodies are marked. Thus, in identifying for the first time this confluence of cruising, poetry, and visual culture, Parlett concludes that the visual erotic economy associated with gay cruising today, exemplified by the photographic grid of an app like Grindr, is not a uniquely contemporary phenomenon. Innovative, astute, and highly readable, and drawing on compelling archival material, *The Poetics of Cruising* is a

must for scholars of queer and LGBTQ literature and culture, modern and contemporary poetry, visual studies, and the history of sexuality.

*Turkey, Power and the West* - Ali Bilgic 2016-09-29

During the leadership of Recep Tayyip Erdoğan and the AKP, the Turkish government shifted from a 'reactive' to an 'activist' foreign policy. As a result, many in the West increasingly began to see Turkey as a key actor in the international relations of the region, and indeed the wider international stage. Turkey and the West offers a unique approach to this transformation and considers questions of Turkish national identity and its relations with the West through the lens of gender studies. From the Ottoman Empire to the present day, the book constructs an image of Turkish foreign policy as reflecting a gendered insecurity - one of a 'non-Western' Turkish masculinity subordinated to a 'Western' hegemonic masculinity - and shows how Turkey's

'subordination' has in turn been internalised by its own politicians. Across a diverse range of sources, Bilgic takes advantage of new theories such as critical security studies (CSS) to paint a picture of a Turkish republic anxious to make its mark on the world stage, yet perennially insecure about its position as a global power. Turkey and the West is essential for students and researchers interested in Turkish politics and the international relations of the Middle East, as well as those with an interest in gender and identity studies.

[A Companion to American Poetry](#) - Mary McAleer Balkun 2022-04-11

A COMPANION TO AMERICAN POETRY A Companion to American Poetry brings together original essays by both established scholars and emerging critical voices to explore the latest topics and debates in American poetry and its study. Highlighting the diverse nature of poetic practice and scholarship, this comprehensive volume

addresses a broad range of individual poets, movements, genres, and concepts from the seventeenth century to the present day. Organized thematically, the Companion's thirty-seven chapters address a variety of emerging trends in American poetry, providing historical context and new perspectives on topics such as poetics and identity, poetry and the arts, early and late experimentalisms, poetry and the transcendent, transnational poetics, poetry of engagement, poetry in cinema and popular music, Queer and Trans poetics, poetry and politics in the 21st century, and African American, Asian American, Latinx, and Indigenous poetics. Both a nuanced survey of American poetry and a catalyst for future scholarship, *A Companion to American Poetry* is essential reading for advanced undergraduate and graduate students, academic researchers and scholars, and general readers with interest in current trends in American poetry.

### **The Cambridge Introduction**

### **to American Poetry since 1945** - Andrew Epstein

2022-12-15

Contemporary American poetry can often seem intimidating and daunting in its variety and complexity. This engaging and accessible book provides the first comprehensive introduction to the rich body of American poetry that has flourished since 1945 and offers a useful map to its current landscape. By exploring the major poets, movements, and landmark poems at the heart of this era, this book presents a compelling new version of the history of American poetry that takes into account its variety and breadth, its recent evolution in the new millennium, its ever-increasing diversity, and its ongoing engagement with politics and culture. Combining illuminating close readings of a wide range of representative poems with detailed discussion of historical, political, and aesthetic contexts, this book examines how poets have tirelessly invented new forms and styles to respond to the

complex realities of American life and culture.

**The Metaphor of Celebrity -**

Joel Deshayé 2013-10-30

The Metaphor of Celebrity is an exploration of the significance of literary celebrity in Canadian poetry. It focuses on the lives and writing of four widely recognized authors who wrote about stardom - Leonard Cohen, Michael Ondaatje, Irving Layton, and Gwendolyn MacEwen - and the specific moments in Canadian history that affected the ways in which they were received by the broader public. Joel Deshayé elucidates the relationship between literary celebrity and metaphor in the identity crises of celebrities, who must try to balance their public and private selves in the face of considerable publicity. He also examines the ways in which celebrity in Canadian poetry developed in a unique way in light of the significant cultural events of the decades between 1950 and 1980, including the Massey Commission, the flourishing of Canadian

publishing, and the considerable interest in poetry in the 1960s and 1970s, which was followed by a rapid fall from public grace, as poetry was overwhelmed by greater popular interest in Canadian novels.

*Male Subjectivity and Poetic Form in "New American"*

*Poetry* - A. Mossin 2010-05-24

Focusing in particular on pairings of writers within the larger grouping of poets, this book suggests how literary partnerships became pivotal to American poets in the wake of Donald Allen's 'New American Poetry' anthology.

*Guys Like Us* - Michael

Davidson 2004

*Guys Like Us* considers how writers of the 1950s and '60s struggled to craft literature that countered the politics of consensus and anticommunist hysteria in America, and how notions of masculinity figured in their effort. Michael Davidson examines a wide range of postwar literature, from the fiction of Jack Kerouac to the poetry of Gwendolyn Brooks, Frank

O'Hara, Elizabeth Bishop, and Sylvia Plath. He also explores the connection between masculinity and sexuality in films such as Chinatown and The Lady from Shanghai, as well as television shows, plays, and magazines from the period. What results is a virtuoso work that looks at American poetic and artistic innovation through the revealing lenses of gender and history.

### **Gary Snyder and the Pacific Rim** - Timothy Gray

2006-10-01

In Gary Snyder and the Pacific Rim, Timothy Gray draws upon previously unpublished journals and letters as well as his own close readings of Gary Snyder's well-crafted poetry and prose to track the early career of a maverick intellectual whose writings powered the San Francisco Renaissance of the 1950s and 1960s. Exploring various aspects of cultural geography, Gray asserts that this west coast literary community seized upon the idea of a Pacific Rim regional structure in part to recognize their

Orientalist desires and in part to consolidate their opposition to America's cold war ideology, which tended to divide East from West. The geographical consciousness of Snyder's writing was particularly influential, Gray argues, because it gave San Francisco's Beat and hippie cultures a set of physical coordinates by which they could chart their utopian visions of peace and love. Gray's introduction tracks the increased use of "Pacific Rim discourse" by politicians and business leaders following World War II. Ensuing chapters analyze Snyder's countercultural invocation of this regional idea, concentrating on the poet's migratory or "creaturely" sensibility, his gift for literary translation, his physical embodiment of trans-Pacific ideals, his role as tribal spokesperson for Haight-Ashbury hippies, and his burgeoning interest in environmental issues. Throughout, Gray's citations of such writers as Allen Ginsberg,

Philip Whalen, and Joanne Kyger shed light on Snyder's communal role, providing an amazingly intimate portrait of the west coast counterculture. An interdisciplinary project that utilizes models of ecology, sociology, and comparative religion to supplement traditional methods of literary biography, Gary Snyder and the Pacific Rim offers a unique perspective on Snyder's life and work. This book will fascinate literary and Asian studies scholars as well as the general reader interested in the Beat movement and multicultural influences on poetry.

**Pinks, Pansies, and Punks** - James Penner 2011

The author charts the construction of masculinity within American literary culture from the 1930s to the 1970s. He examines the macho criticism that originated in the 1930s within the high modernist New York intellectual circle and tracks the issues of class struggle, anti-communism, and the clash between the Old and New Left

in the 1960s. By extending literary culture to include not just novels, plays, and poetry, but diaries, journals, manifestos, essays, literary criticism, journalism, non-fiction, essays on psychology and sociology, and screenplays, he foregrounds the multiplicity of gender attitudes available in each of the historical moments he addresses.

He Thinks He's Down -

Katharine Bausch 2020-06-01

The end of the Second World War saw a "crisis of white masculinity" brought on by social change. As a result, several prominent white male pop culture figures sought out and appropriated African American cultural trappings to benefit from what they believed were powerful black masculinities. In *He Thinks He's Down*, Katharine Bausch draws on case studies from three genres - the writings of Norman Mailer and Jack Kerouac, advertising and aesthetics in *Playboy* magazine, and action narratives of Blaxploitation films - to illustrate how each



one engaged with black tropes while simultaneously doing little to change the racial and gendered stereotypes that perpetuated the power of white male privilege.

*Faulkner and Print Culture* - Jay Watson 2017-05-25

With contributions by: Greg Barnhisel, John N. Duvall, Kristin Fujie, Sarah E. Gardner, Jaime Harker, Kristi Rowan Humphreys, Robert Jackson, Mary A. Knighton, Jennifer Nolan, Carl Rollyson, Tim A. Ryan, Jay Satterfield, Erin A. Smith, and Yung-Hsing Wu William Faulkner's first ventures into print culture began far from the world of highbrow New York publishing houses such as Boni & Liveright or Random House and little magazines such as the Double Dealer. With that diverse publishing history in mind, this collection explores Faulkner's multifaceted engagements, as writer and reader, with the US and international print cultures of his era, along with how these cultures have mediated his relationship with various

twentieth- and twenty-first-century audiences. These essays address the place of Faulkner and his writings in the creation, design, publishing, marketing, reception, and collecting of books, in the culture of twentieth-century magazines, journals, newspapers, and other periodicals (from pulp to avant-garde), in the history of modern readers and readerships, and in the construction and cultural politics of literary authorship. Several contributors focus on Faulkner's sensational 1931 novel *Sanctuary* to illustrate the author's multifaceted relationship to the print ecology of his time, tracing the novel's path from the wellsprings of Faulkner's artistic vision to the novel's reception among reviewers, tastemakers, intellectuals, and other readers of the early 1930s. Other essayists discuss Faulkner's early notices, the *Saturday Review of Literature*, *Saturday Evening Post*, men's magazines of the 1950s, and Cold War modernism.

*The Covert Sphere* - Timothy Melley 2012-10-23

In December 2010 the U.S. Embassy in Kabul acknowledged that it was providing major funding for thirteen episodes of *Eagle Four*—a new Afghani television melodrama based loosely on the blockbuster U.S. series *24*. According to an embassy spokesperson, *Eagle Four* was part of a strategy aimed at transforming public suspicion of security forces into something like awed respect. Why would a wartime government spend valuable resources on a melodrama of covert operations? The answer, according to Timothy Melley, is not simply that fiction has real political effects but that, since the Cold War, fiction has become integral to the growth of national security as a concept and a transformation of democracy. In *The Covert Sphere*, Melley links this cultural shift to the birth of the national security state in 1947. As the United States developed a vast infrastructure of clandestine organizations, it

shielded policy from the public sphere and gave rise to a new cultural imaginary, "the covert sphere." One of the surprising consequences of state secrecy is that citizens must rely substantially on fiction to "know," or imagine, their nation's foreign policy. The potent combination of institutional secrecy and public fascination with the secret work of the state was instrumental in fostering the culture of suspicion and uncertainty that has plagued American society ever since—and, Melley argues, that would eventually find its fullest expression in postmodernism. *The Covert Sphere* traces these consequences from the Korean War through the War on Terror, examining how a regime of psychological operations and covert action has made the conflation of reality and fiction a central feature of both U.S. foreign policy and American culture. Melley interweaves Cold War history with political theory and original readings of films, television dramas, and popular

entertainments-from The Manchurian Candidate through 24-as well as influential writing by Margaret Atwood, Robert Coover, Don DeLillo, Joan Didion, E. L. Doctorow, Michael Herr, Denis Johnson, Norman Mailer, Tim O'Brien, and many others.

### Gendering Global Conflict -

Laura Sjoberg 2013-08-13

Laura Sjoberg positions gender and gender subordination as key factors in the making and fighting of global conflict.

Through the lens of gender, she examines the meaning, causes, practices, and experiences of war, building a more inclusive approach to the analysis of violent conflict between states.

Considering war at the international, state, substate, and individual levels, Sjoberg's feminist perspective elevates a number of causal variables in war decision-making. These include structural gender inequality, cycles of gendered violence, state masculine posturing, the often overlooked role of emotion in political interactions, gendered understandings of power, and

states' mistaken perception of their own autonomy and unitary nature. Gendering Global Conflict also calls attention to understudied spaces that can be sites of war, such as the workplace, the household, and even the bedroom. Her findings show gender to be a linchpin of even the most tedious and seemingly bland tactical and logistical decisions in violent conflict. Armed with that information, Sjoberg undertakes the task of redefining and reintroducing critical readings of war's political, economic, and humanitarian dimensions, developing the beginnings of a feminist theory of war.

### **Jonathan Williams: Lord of**

**Orchards** - Jeffery Beam

2017-09-12

Jonathan Williams' work of more than half a century is such that no one activity or identity takes primacy over any other—he was the seminal small press publisher of The Jargon Society; a poet of considerable stature; book designer; editor; photographer; legendary correspondent;

literary, art, and photography critic and collector; early collector and proselytizer of visionary folk art; cultural anthropologist and Juvenalian critic; curmudgeon; happy gardener; resolute walker; and keen and adroit raconteur and gourmand. Williams' refined decorum and speech, and his sartorial style, contrasted sharply, yet pleasingly, with his delight in the bawdy, with his incisive humor and social criticism, and his confidently experimental, masterful poems and prose. His interests raised "the common to grace," while paying "close attention to the earthy." At the forefront of the Modernist avant-garde—yet possessing a deep appreciation of the traditional—Williams celebrated, rescued, and preserved those things he described as, "more and more away from the High Art of the city," settling "for what I could unearth and respect in the tall grass." Subject to much indifference—despite being celebrated as publisher and poet—he nurtured the nascent careers of hundreds of

emerging or neglected poets, writers, artists, and photographers. Recognizing this, Buckminster Fuller once called him "our Johnny Appleseed", Guy Davenport described him as a "kind of polytechnic institute," while Hugh Kenner hailed Jargon as "the Custodian of Snowflakes" and Williams as "the trufflehound of American poetry." Lesser known for his extraordinary letters and essays, and his photography and art collecting, he is never only a poet or photographer, an essayist or publisher. This book of essays, images, and shouts aims to bring new eyes and contexts to his influence and talent as poet and publisher, but also heighten appreciation for the other facets of his life and art. One might call Williams' life a poetics of gathering, and this book a first harvest.

**Literary Cold War, 1945 to Vietnam** - Adam Piette  
2009-05-25

This is a ground-breaking study of the psychological and cultural impact of the Cold War

on the imaginations of citizens in the UK and US. The Literary Cold War examines writers working at the hazy borders between aesthetic project and political allegory, with specific attention being paid to Vladimir Nabokov and Graham Greene as Cold War writers. The book looks at the special relationship as a form of paranoid plotline governing key Anglo-American texts from Storm Jameson to Sylvia Plath and Ted Hughes, as well as examining the figure of the non-aligned neutral observer caught up in the sacrificial triangles structuring cold war fantasy. The book aims to consolidate and define a new emergent field in literary studies, the literary Cold War, following the lead of prominent historians of the period.

*Masculinity, War and Violence* -

Ann-Dorte Christensen

2018-04-19

Addressing the relationship between masculinity, war, and violence, this book covers these themes broadly and across different disciplines. These analyses are located at

different levels: public policies at the macro level; resistance and independence movements at the meso level; and masculine subjectivities, processes of mobilization, and radicalization at the micro level. The ten contributions encompass four recurring themes: violent masculinities and how contemporary societies and regimes cope with traditional violent rituals and extreme violence against women; popular written and visual fiction about war and masculine rationalities; gender relations in social movements of rebellion and national transformation; and masculinity in civil society under conditions of war and post-war. Taking into account different geographical contexts, the book emphasizes the relationship between the local and the global as well as the importance of understanding gender and masculinity in their intersectional interrelations with religion, race, ethnicity, class, and locality. This book was originally published as a

special issue of NORMA:  
International Journal for  
Masculinity Studies.

### **Poets Beyond the Barricade**

- Dale Smith 2012

Since the cultural conflicts over the Vietnam War and civil rights protests, poets and poetry have consistently raised questions surrounding public address, social relations, friction between global policies and democratic institutions, and the interpretation of political events and ideas. In *Poets Beyond the Barricade: Rhetoric, Citizenship, and Dissent after 1960*, Dale Smith makes meaningful links among rhetoric, literature, and cultural studies, illustrating how poetry and discussions of it shaped public consciousness from the socially volatile era of the 1960s to the War on Terror of today. The book begins by inspecting the correspondence and poetry of Robert Duncan and Denise Levertov, which embodies competing perspectives on the role of writers in the Vietnam War and in the peace movement. The work addresses the rational-

critical mode of public discourse initiated by Jürgen Habermas and the relevance of rhetorical studies to literary practice. Smith also analyses letters and poetry by Charles Olson that appeared in a New England newspaper in the 1960s and drew attention to city management conflicts, land-use issues, and architectural preservation. Public identity and U.S. social practice are explored in the 1970s and '80s poetry of Lorenzo Thomas and Edward Dorn, whose poems articulate tensions between private and public life. The book concludes by examining more recent attempts by poets to influence public reflection on crucial events that led to the wars in Iraq and Afghanistan. By using digital media, public performance, and civic encounters mediated by texts, these poetic initiatives play a critical role in the formation of cultural identity today.

### **A Companion to Lesbian, Gay, Bisexual, Transgender, and Queer Studies**

- George E. Haggerty 2015-06-29

A Companion to Lesbian, Gay, Bisexual, Transgender, and Queer Studies is the first single volume survey of current discussions taking place in this rapidly developing area of study. Recognizing the multidisciplinary nature of the field, the editors gather new essays by an international team of established and emerging scholars. Addresses the politics, economics, history, and cultural impact of sexuality. Engages the future of queer studies by asking what sexuality stands for, what work it does, and how it continues to structure discussions in various academic disciplines as well as contemporary politics.

### **Materializing Queer Desire -**

Elisa Glick 2010-03-30

Uses iconic dandy and queer figures to explore relationships between homosexuality, modernism, and modernity.

### **Reading the Obscene -**

Jordan Carroll 2021-11-23

With Reading the Obscene, Jordan Carroll reveals new insights about the editors who fought the most famous anti-censorship battles of the

twentieth century. While many critics have interpreted obscenity as a form of populist protest, Reading the Obscene shows that the editors who worked to dismantle censorship often catered to elite audiences composed primarily of white men in the professional-managerial class. As Carroll argues, transgressive editors, such as H. L. Mencken at the Smart Set and the American Mercury, William Gaines and Al Feldstein at EC Comics, Hugh Hefner at Playboy, Lawrence Ferlinghetti at City Lights Books, and Barney Rosset at Grove Press, taught their readers to approach even the most scandalizing texts with the same cold calculation and professional reserve they employed in their occupations. Along the way, these editors kicked off a middle-class sexual revolution in which white-collar professionals imagined they could control sexuality through management science. Obscenity is often presented as self-shattering and subversive, but with this provocative work

Carroll calls into question some of the most sensational claims about obscenity, suggesting that when transgression becomes a sign of class distinction, we must abandon the idea that obscenity always overturns hierarchies and disrupts social order.

### **Modernism and Masculinity**

- Natalya Lusty 2014-03-31  
Modernism and Masculinity explores the varied dimensions and manifestations of masculinity in modernist literature and culture.

[The Beats, Black Mountain, and New Modes in American Poetry](#) - Matt Theado

2021-09-15

The Beats, Black Mountain, and New Modes of American Poetry explores correspondences amongst the Black Mountain and Beat Generation writers, two of most well-known and influential groups of poets in the 1950s. The division of writers as Beat or Black Mountain has hindered our understanding of the ways that these poets developed from mutual influences, benefitted

from direct relations, and overlapped their boundaries. This collection of academic essays refines and adds context to Beat Studies and Black Mountain Studies by investigating the groups' intersections and undercurrents. One goal of the book is to deconstruct the Beat and Black Mountain labels in order to reveal the shifting and fluid relationships among the individual poets who developed a revolutionary poetics in the 1950s and beyond. Taken together, these essays clarify the radical experimentation with poetics undertaken by these poets.

[Post-World War II Masculinities in British and American Literature and Culture](#) - Stefan Horlacher  
2016-04-08

Analyzing literary texts, plays, films and photographs within a transatlantic framework, this volume explores the inseparable and mutually influential relationship between different forms of national identity in Great Britain and the United States



and the construction of masculinity in each country. The contributors take up issues related to how certain kinds of nationally specific masculine identifications are produced, how these change over time, and how literature and other forms of cultural representation eventually question and deconstruct their own myths of masculinity. Focusing on the period from the end of World War II to the 1980s, the essays each take up a topic with particular cultural and historical resonance, whether it is hypermasculinity in early cold war films; the articulation of male anxieties in plays by Arthur Miller, David Mamet and Sam Shepard; the evolution of photographic depictions of masculinity from the 1960s to the 1980s; or the representations of masculinity in the fiction of American and British writers such as Patricia Highsmith, Richard Yates, John Braine, Martin Amis, Evan S. Connell, James Dickey, John Berger, Philip Roth, Frank Chin, and Maxine Hong Kingston. The editors and

contributors make a case for the importance of understanding the larger context for the emergence of more pluralistic, culturally differentiated and ultimately transnational masculinities, arguing that it is possible to conceptualize and emphasize difference and commonality simultaneously.

### **Attention Equals Life -**

Andrew Epstein 2016-06-01

Poetry has long been thought of as a genre devoted to grand subjects, timeless themes, and sublime beauty. Why, then, have contemporary poets turned with such intensity to documenting and capturing the everyday and mundane? Drawing on insights about the nature of everyday life from philosophy, history, and critical theory, Andrew Epstein traces the modern history of this preoccupation and considers why it is so much with us today. *Attention Equals Life* argues that a potent hunger for everyday life explodes in the post-1945 period as a reaction to the rapid, unsettling transformations of this epoch,

which have resulted in a culture of perilous distraction. Epstein demonstrates that poetry is an important, and perhaps unlikely, cultural form that has mounted a response, and even a mode of resistance, to a culture suffering from an acute crisis of attention. In this timely and engaging study, Epstein examines why a compulsion to represent the everyday becomes predominant in the decades after modernism and why it has so often sparked genre-bending formal experimentation. With chapters devoted to illuminating readings of a diverse group of writers--including poets associated with influential movements like the New York School, language poetry, and conceptual writing--the book considers the variety of forms contemporary poetry of everyday life has taken, and analyzes how gender, race, and political forces all profoundly inflect the experience and the representation of the quotidian. By exploring the rise of experimental realism as a poetic mode and the turn to

rule-governed "everyday-life projects," *Attention Equals Life* offers a new way of understanding a vital strain at the heart of twentieth- and twenty-first century literature. It not only charts the evolution of a significant concept in cultural theory and poetry, but also reminds readers that the quest to pay attention to the everyday within today's frenetic world of smartphones and social media is an urgent and unending task.

[The Limits of Fabrication](#) - Nathan Brown 2017-01-02  
Poetry, or *poiēsis*, has long been understood as a practice of making. But how are experiments in the making of poetic forms related to formal making in science and engineering? *The Limits of Fabrication* takes up this question in the context of recent developments in nanoscale materials science, investigating concepts and ideologies of form at stake in new approaches to material construction. Tracing the direct pertinence of fields crucial to the new materials science

(nanotechnology, biotechnology, crystallography, and geodesic design) in the work of Shanxing Wang, Caroline Bergvall, Christian Bök, and Ronald Johnson back to the midcentury development of Charles Olson's "objectist" poetics, Nathan Brown carves out a tradition of constructivist, nonorganic poetics that has developed in conversation with science and engineering. While proposing a new approach to the relation of technē (craft, skill) and poiēsis (making, forming), this book also intervenes in philosophical debates concerning the concept of the object, the distinction between organic and inorganic matter, theories of self-organization, and the relation between "design" and "nature." Engaging with Heidegger, Agamben, Whitehead, Stiegler, and Nancy, Brown shows that materials science and materialist poetics offer crucial resources for thinking through the direction of contemporary materialist philosophy.

### **Sex, Thugs and Rock 'n' Roll**

- Mark Fenemore 2007-12-30  
A fascinating and highly readable account of what it was like to be young and hip, growing up in East Germany in the 1950s and 1960s. Living on the frontline of the Cold War, young people were subject to a number of competing influences. For young men from the working class, in particular, a conflict developed between the culture they inherited from their parents and the new official culture taught in schools. Merging with street gangs, new youth cultures took shape, which challenged authority and provided an alternative vision of modernity. Taking their fashion cues, music and icons from the West, they rapidly came into conflict with a didactic and highly controlling party-state. Charting the clashes which occurred between teenage rebels and the authorities, the book explores what happened when gender, sexuality, Nazism, communism and rock 'n' roll collided during a period, which also saw the building of the

Berlin Wall.